

MUSICAL FETTER

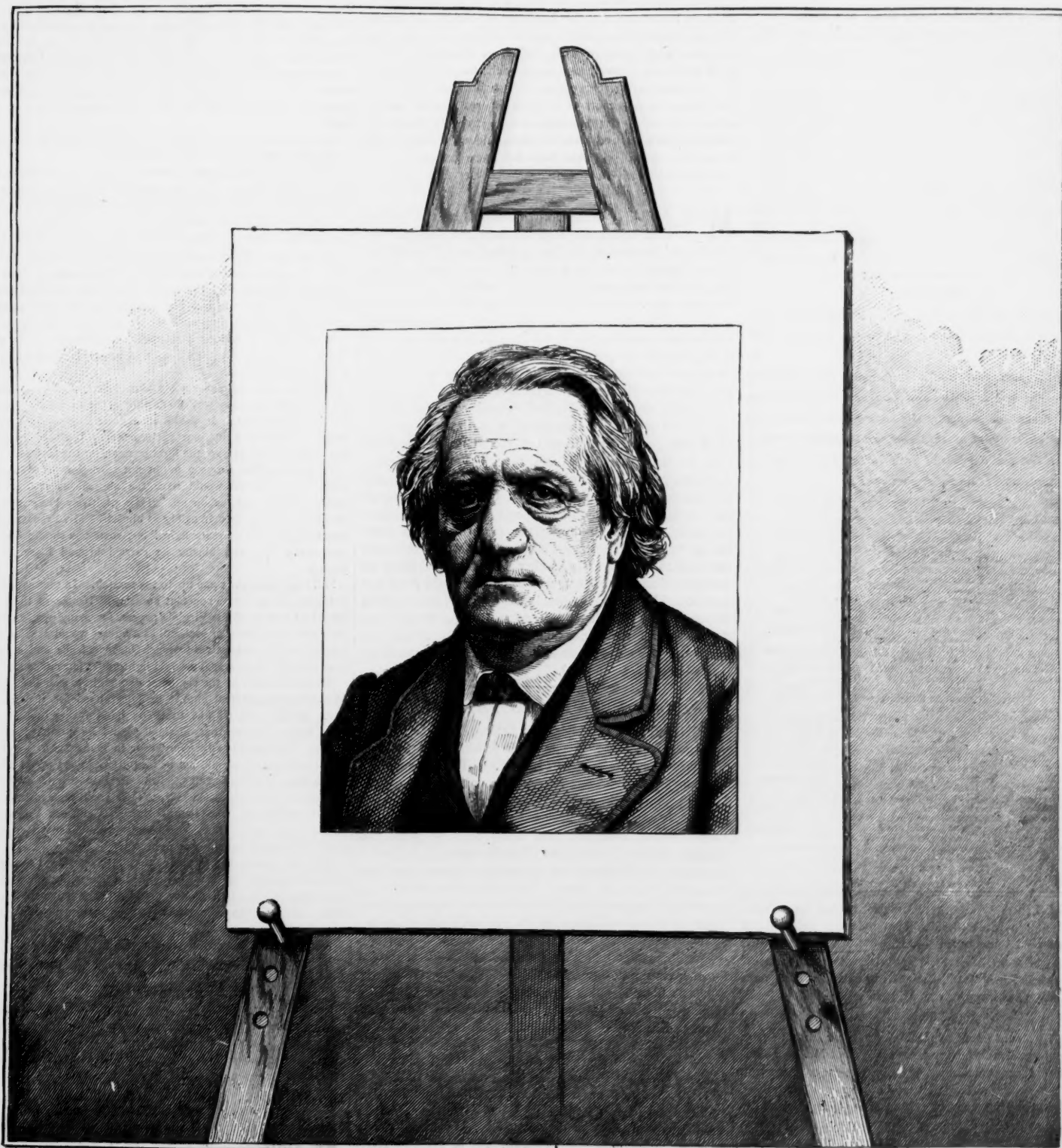
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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NEW YORK, WEDNESDAY, AUGUST 13, 1884.

WHOLE NO. 235



FRANZ LACHNER.

THE MUSICAL COURIER.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembrich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
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Josephine Yorke,	Janaushek,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carrefio,	Ellen Montejo,	Stagno,
Kellogg,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallace,
Annie Louise Cary,	Dr. Damosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lena Little,	Quadragnini,	Osmund Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mrs. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. A. Cappa,
Geistinger,	Anton Rubinstein,	Montegriffo,
Furch-Madi,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Joseffy,	Ferranti,
Zelle de Lussan,	Mme. Julia Rive-King,	Emil Scaria,
Blanche Roosevelt,	Hope Glenn,	Hermann Winkelmann,
Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,	Ferranti,
Charles M. Schmitz,	Ferdinand von Hiller,	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
Franz Lachner,	Julius Riets,	Moritz Moszkowski,
Heinrich Marschner,		

DONIZETTI'S "Assedio di Calais" should be revived. It is full of the most delicious melodies, and contains a finale almost as fine as the finale of "Lucia." Composed in 1836 for Naples, it was not so successful as "Lucia," which preceded it. Verdi, Balfe, Lecocq, and others have stolen many ideas from it.

THE assignment made by the London Royal Italian Opera Company, Limited, explains the secret of Mr. Gye's unwillingness, or rather inability, to undertake the management of the New York Metropolitan Opera House. The failure again also confirms two facts that have been repeatedly touched upon in the columns of THE MUSICAL COURIER, viz., the gradual decrease of public interest in purely Italian opera and the extravagant amount of money paid to singers. It is the latter item which ended Mr. Abbey's career as an operatic manager in a rather disastrous way as far as his pocket-book was concerned, and it is this same

sore point which hastened the downfall of the London Italian Opera Company and which will prevent any manager from giving complete and operatic performances with a fine ensemble. If such great artists as Mr. Lagrange and Mme. Parepa Rosa received a maximum remuneration of from \$200 to \$250, we are at a loss to see why others should be paid from \$3,000 to \$5,000.

THE remarkable article published in our columns June 4, 1884, entitled, "A Posthumous Conversation with Donizetti," has created a great sensation in Italy. Over 600 copies were sent to different Italian cities, translated into Italian, and over twenty journals have already copied it. The *Gazzetta di Catania* contained it in its number of July 28, and Signor Francesco Allegra, the founder of the "Donizetti Club," has had it copied in various Sicilian papers.

IF, as it now appears, the negotiations between the directors of the Metropolitan Opera House and Mr. Gye have fallen through, why would it not be a good plan to try and give a season of German opera? It has been proven by experience that two Italian opera houses cannot successfully exist here at the same time. Now, there is no doubt that Mapleson will arrive here in due season with Patti and Scalchi, and give Italian opera at the Academy of Music. If, therefore, the Metropolitan Opera House cannot have Gye, the directors might arrange with Pollini, of Hamburg, for a good season of German opera, or with Angelo Neumann for a season of Wagner opera, or, last, but not least, with Carl Rosa for a season of English opera. Either would prove a powerful counter-attraction to the old worn-out Italian repertoire, and a success in the new direction would seem to us more probable than by mere competition in the same field with Mapleson.

MME. ALBANI is severely censured by the leading London critics for stooping over the footlights at the close of a scene, at the first production of "Sigurd" at Covent Garden, to accept a huge basket of flowers. They say, and of course with the utmost justification, that such behavior "destroys the stage illusion," and that Mme. Albani is "lending herself to a contemptible practice." It speaks well for English artists that this seems to be the first case on record in England of the great floral nuisance that is so perfectly en vogue in this country, and without which not even the most guileless of amateurs believes in singing. It is, however, on the other hand, also well understood by an American concert or opera audience, that it is the management, or at least the personal friends of the artiste, who engineer such nosegay inundations, and they lose in significance accordingly. Wagner, whose instinct in dramatic and art matters in general was of the highest, forbade his artists to acknowledge any kind of applause or public approbation during the performance, in order not to "destroy the stage illusions," but would only permit them to bow their thanks after the curtain had fallen on the close of an act. What would he have said if he had seen Arditì lay down his *bâton* in the middle of an orchestral interlude, in order to hand some mastodon specimens of the florist's art to the prima donna whose husband had sent them down the aisle by an obliging usher to be effectively handed over the footlights?

OPERATIC VENTURES THIS SEASON.

ASIDE from J. H. Mapleson's heterogeneous combinations, whatever they may be, there will be in the field of Italian opera this season the Fabri-Pappenheim-Juch Company, the Cambiaggio-Sieni-Lampani Company, from Mexico; in French opera, Maurice Grau's Théo Company, and the New Orleans Troupe; in English opera the perennial Emma Abbott Company, and, heavy, light or comic, the Chicago Acme Company, the Hess Company, J. G. Duff's, Charles E. Ford's, the Abbie Carrington Company, the Carleton, the Wilbur, the Boston Ideals, Blanche Corelli, Alice Oates, Fay Templeton, and Jennie Winston conglomerations. Also, Clara Louise Kellogg, by the side of Catherine Lewis; in a different field, Miss St. Quentin and Louise Lester.

The companies which are assured successful tours are those from the Casino, in "Falka," "The Merry War," the "Queen's Lace Handkerchief" and "Nell Gwynne." The Bijou Opera House companies in "Blue Beard" and "Orpheus and Eurydice" are reasonably sure of success.

—An interesting work (to be afterward printed in pamphlet form) will shortly appear in the columns of this paper, by Mr. F. S. Saltus, the biographer of Donizetti, and is called "Verdi's plagiarisms" (75 pages). It will be interesting to the musical world to know how Verdi stole some of his most famous melodies. The printed proofs in music will be given for everyone to judge for himself. Many persons will be surprised to hear that some of the most favorite melodies in Verdi's operas have been stolen from the works of Bellini, Donizetti, Rossini, Pacini, Mercadante, Corelli, &c.



THE RACONTEUR.

MAX FREEMAN, who has centred around the Bijou Opera House for some time, as an "adapter" and singer, gave a pugilistic exhibition in front of the place one day last week.

Mr. Freeman, it is related, has looked with envious eyes upon the successful season of English opera which Manager John F. Donnelly, with Mr. Gustave Kerker, has had the good fortune to inaugurate at the Bijou. Mr. Freeman does not see how anything can be a success of which he is not at least an "adapter."

Consequently he proceeded to get into a squabble. His friend Bebus came in as a contingent, and the two together might have moved Mr. Donnelly, had not the police taken a hand in the mêlée.

Mr. Donnelly is a man of peace. So he withdrew his charges at the police station and let the matter drop.

Thus it is that Mr. Freeman comes again to the surface in the role of a prize-fighter. He has managed to have a row with nearly everybody who has crossed the lines of his high mightiness of late. Mr. Mansfield and Digby Bell can hold forth by the hour on Mr. Freeman's temper, his blustering and his blowing.

All this makes Mr. Freeman an honor to the profession he follows. If anyone crosses him, he knocks him down, or tries to. If anyone disputes Mr. Freeman's ascendancy, that individual swells to twice his usual size and proceeds to show all the ability of a mighty mind laboring under an awful stress of smallness.

Mr. Freeman is making a reputation for himself. If he continues in his special line, he will soon be known as far and as wide as is John A. McCaull.

This last name furnishes me a hint. As both these persons are so thirsty for gore, why don't they settle on a little "mill" between themselves? It would be a great day in light opera circles. Make it a matinee performance. Rudolph Aronson would do his best to have the fight come off at the Casino.

To be sure, Mr. Aronson might not work for the event with much heart, for he would have the apprehension that Mr. McCaull would not "show up," if he positively knew that he would have to fight a man as big as himself. Mr. Freeman, too, might object to a "square fight," lest some one should find out how much mind and bluster he carried around loose in his pockets.

Still the two might come up to the scratch. In that case there would be a large and expectant audience. Notice of the event should be sent to all the Virginia papers, for many people of that State who have heard of McCaull as a fighter would take a long journey and put themselves to much inconvenience and expense in order to see if he actually would fight under fair circumstances.

All the members of the companies which have ever been under McCaull's management should be telegraphed for, if not in the city. They would all like to be on hand if they thought that there was a chance that McCaull would be stretched on the arena. They would really enjoy being in at the death.

The chorus girls should not be forgotten. They would like to sing a dirge over the remains. Rose Leighton would contribute a solo for McCaull's benefit, say, "Then you'll remember me."

The soldiers (?) who fought with McCaull—in Virginia?—should be on hand. They would like a genuine surprise, seeing McCaull actually intending to fight.

The only trouble in this plan is that it gives Max Freeman an undue advantage. Whenever he should be getting the worst of it, he could claim a foul, and he would get a "judgment" every time. McCaull has such a stock on hand that it would take some time to exhaust him.

Seriously, is it not about time for musical circles infested with "bruisers" to calmly, quietly, effectually "squelch" such barnacles?

—The boy choir at St. James's Church, Long Branch, is making gratifying progress. The peculiar tone, never found in the voices of adults, is particularly beautiful in the rendering of the service. The lad who sings the solo at the offertory does it with fine expression.

—The "Orpheus and Eurydice" Company, after long jumps landing it in San Francisco, and after varying fortunes, seems to have met the not untried fate in which unpaid salaries form a pronounced feature. Mr. Digby Bell, Miss Laura Joyce-Bell, Mlle. Vanoni and Miss Ida Mülle have retired from the company because of the nonpayment of their salaries. The company, therefore, goes the way of all the earth.

Opera-Plot Sonnets.

XIX.

"LUCIA DI LAMMERMOOR."

Lucy adores *Edgar*, a sweet youth,
Who plays the bagpipes morning, noon and night;
He has to take a trip and leave her sight
And makes her swear to stick to him, forsooth.
But her old brother *Ashton*, minus ruth,
Says that her beau is faithless in his flight,
And when he sees his little dodge don't bite,
He howls at her and carries on like Booth.
She yields at last and weds another man,
And then gets just as crazy as she can;
But *Ed.* returns and curses on her loads.
She digs a meat-axe in her husband's head.
While *Edgar* stabs his stomach till he's dead,
And then the stage-moon with a yell explodes!

"DON SEBASTINO."

The *Don* sets off to thrash his Afric foes,
And gets wiped out with most religious care.
A woman saves him in his wild despair,
And plasters up the wound upon his nose.
Then to his kingdom in a skiff he goes,
And sees his funeral passing on the square.
Then he gets mad, and tears his royal hair,
Says he's alive, and sings of all his woes.
But all the priests declare that he's a fraud,
And of another king the praises laud.
So he is rammed in prison like a beat;
They shoot him when he tries to get away,
While all the instruments together bray,
And Max Maretzek tumbles off his seat.

CUPID JONES.

The Material of Music and Musical Forms.*

BY FREDERIC GRANT GLEASON.

(Continued.)

AND yet music alone can tell us some things to an extent which spoken words can never do. It may present to us in the musical drama those hidden conflicts and feelings which find their final embodiment in words and deeds, and which, without the language of tone, would remain untranslated and consequently unintelligible. It may lay bare to our gaze the most secret thoughts of the hero and the thousand hidden workings of the soul, which culminate in acts. By means of the music these may be quickly and with certainty brought within the scope of our comprehension, far more perfectly and with greater vigor than could be the case if spoken words were used. There are many soul states which may be revealed by the language of tone, which would absolutely defy the power of the spoken word to depict.

Sound, that is, musical tone in its arrangement with variations of pitch in melodic design, and in combination with some form of rhythm and harmony, are the materials each of which must enter into the construction of works of musical art. These exert a reflex action upon each other and each has its influence in determining the character of the others. Of these elements harmony was, in point of time, the latest to assert itself. If we go back to the earliest forms of music which we possess, we shall find it present, or at least, *active*, though, perhaps, unsuspected, like many of the elements which modern chemistry has revealed, whose existence even has only recently been suspected and finally demonstrated to the world.

If we could in any way obtain the earliest example of that which the Germans call the "Volkslied," or People's Song, we should no doubt find it to possess some at least of the peculiarities discernible in the earliest examples that have come down to us—a simple arrangement of the tones of the melody, and a strongly-marked rhythm, without apparent harmony. But this lack of harmony is more apparent than real—and, though unseen, it in reality exercises its influence upon the melodic structure.

Every musical work must possess some sort of triviality (in a greater or less degree), whether it be referable to the scales and modes of our own day, to the older ecclesiastical modes—or the still more ancient scales of some of the Eastern nations.

In the human mind there seems to be an inherent demand for a harmonic structure of some sort, though it was long in asserting itself. If we examine some of those melodies which have grown up among the people originating with them, we shall find that there are certain tones which are plainly referable to the tonic triad of the mode, as also others, notably the fifth of our present mode or scale, which is generally referable, according to its surroundings and the manner of its introduction, to the triad upon the fifth of our scale (which we call the dominant), or to the tonic. These tones are distributed throughout the melody in such a manner as to preclude the possibility of their recurrence in this order having been entirely accidental. Forms which point to other harmonies are also to be found, but it is not necessary to enter more deeply into this question here.

Without such relationship, satisfactory melody could scarcely be conceived of, and certainly none which would be satisfactory in any sense to modern ears.

That these features are to be met with in the older forms, is to

me the most conclusive evidence that even in the most uncultured mind lies an inherent, though largely dormant, regard for the simpler harmonic forms.

And while in the direction of rhythm the development was early very great, the harmonic structure is still receiving important additions, while progress in the former department is daily growing less marked, the modern musical works being characterized by a comparative absence of that elaboration of rhythmic forms which was once so prevalent and fashionable a feature of musical composition.

Our present progress seems to be rather in the direction of the utilization of new harmonic forms, while our employment of rhythmic form has grown correspondingly less elaborate—and at the same time far less difficult of comprehension. And it would appear that the highest development of both of these elements is inconsistent with itself and would offer, aside from mechanical difficulties, too much for our minds fully to comprehend. Though possible, it is not probable that the minds of our successors will be otherwise constituted in this respect, though of course it is possible that especial attention to these in combination, may bring with it the ability to comprehend and enjoy both forms in their highest development at one and the same time. Yet from the acknowledged peculiarities and limitations of mental phenomena, I am of the opinion that such combination if attempted would quickly reach a point beyond which it would be found entirely impossible to advance, while still leaving each far below its individual possibilities.

The science of music has of late years made such enormous strides as to more and more separate the creative and executive artist, and while we may here and there find an example of individual excellence in both departments, as in the cases of Liszt and Rubinstein among living composers, it is only in the former that we find equal excellence of work in both departments, and that leaving originality of thought entirely out of the question and confining ourselves simply to the technical side of composition. Even Rubinstein manifests occasionally his lack of schooling in the methods and grammar of composition.

The most original of recent writers, Richard Wagner, was not an executive artist upon any solo instrument, but when handling the orchestra he exhibits the qualities of a virtuoso upon this gigantic instrument, combined from so many single ones.

Another example may be found in Hector Berlioz, who has not been dead many years, and who was not even a tolerable pianist, yet whose music shows a knowledge of the capabilities of every instrument, such as had not even been approached by any of his predecessors.

And just here it may be proper to remark that, in spite of the enormous advance of the musical art and the demands which it makes, there has been no corresponding increase of industry on the part of the majority of those who seek to obtain a knowledge of this difficult subject. Most of them are content to sing and play a little, and few are willing even then to give themselves the trouble to be thorough and master the subject as far as they go.

Theory and the grammar of music they think too dry and uninteresting, and consequently they find themselves not only unable to fully understand and enjoy the higher orders of music, but at last—and frequently very soon—they reach a point beyond which further advance is impossible, owing to the many things which they have neglected to master as they progressed, and which now, when it is too late for the unfortunates to retrace their steps, exact a terrible retribution for such neglect. From these causes arise many of the superficialities which we find on all sides.

(To be continued.)

Vocal Culture.

AN ESSAY READ AT THE MUSIC TEACHERS' NATIONAL ASSOCIATION, CLEVELAND, BY MME. LUISA CAPPIANI.

VOCAL culture, one of the most important sciences, has occupied public thought and study for centuries, most teachers of skill and note having contributed to it in the form of a study or a written method.

Bright stars in the vocal firmament come, like Sontag, Lind, Malabran, Rubini, and pass away, leaving luminous memories of their interpretations of their art and a consciousness of its further possibilities.

Yet one needs only to notice the appalling difference between the number of those who commence vocal culture and those who succeed, in even a small degree, to feel convinced that there is something wrong, and radically wrong, in the way vocal culture is given and applied. To discover wherein the wrong lies is a problem whose importance for both teachers and pupils is beyond exaggeration; and in this connection, allow me to say just here that I warmly greet the movement of this association, and congratulate the United States in possessing the body of artists, here assembled, having for their aim the highest perfection of their art.

Though the task be difficult, I feel obliged to respond to the call to contribute to the subject of vocal culture, while I frankly acknowledge that if I had not been asked to bring pupils to show the result of my school of teaching, I should have declined the honor conferred upon me, realizing the impossibility of giving a true idea of my system in the brief time allotted to an essay unless practically illustrated.

Often have I been asked to publish my method of vocal culture, the music publishers guaranteeing me a great financial success therefrom, but never as yet have I acquiesced in their wishes. Fully realizing "A little learning is a dangerous thing," I feared

that that which, under proper guidance, would save voices, might prove most disastrous in its consequences if people tried to gain a practical knowledge of what in print might seem to them simple enough, not realizing the immense distance there is between theory and practice, and how the acquirement of each one of the principles of vocal culture demands a guidance of the experienced ear, and the untiring energy and watchful attention of one thoroughly trained in their application.

Hence my answer to the oft-put question: "Will you never publish your method of vocal culture?" Yes, when I have trained pupils who will go as teachers to the various States of the Union, so that those who read my writings can receive a practical example of how to use them, thus preventing harm done from a misconception or misapplication of the principles.

Those whom I authorize to teach are furnished with a certificate, and would that it were necessary for every one desiring to become a vocal teacher, to pass some rigid examination before he could obtain a license. How many voices now recklessly wasted and destroyed would thereby be saved, and what an improvement would there be in the health of vocal students!

Here allow me to sketch the outline of that experience which enabled me to make certain discoveries, of which the influence has been most potent in my training of the human voice. At the Vienna Musik Verein, called also Conservatory, I became a pupil of Bassadonna, the celebrated tenor, whose enthusiasm and devotion to his art inspired me with a passion to dedicate myself to music; but the enthusiasm of the master in his eagerness for my progress, led him to forget the delicate structure of the vocal organs, and, considering my voice a high soprano (contrary to the opinion of the director of the Conservatory, who declared it a contralto), he drilled me incessantly on the most difficult exercises for flexibility in high tones and the most difficult arias for high soprano, and the result was that in less than a year my voice was broken. Endeavoring to recover it, without the aid of a teacher, by closely observing how the tones could most easily be produced, after long and patient study, I was successful.

Having married, for a time I only used my voice in private life, for parlor and church singing; but on being left a widow, I turned to music as a profession, and began my operatic career, which did not last quite six years, owing to my having contracted a serious cold while filling an engagement in Russia, where at the close of the season I was obliged to continue singing my heavy dramatic parts for two weeks without rest and with no opportunity to effect a cure, chronic bronchitis being the result.

Trusting too much to a strong constitution and the invigorating influence of a sea voyage, I went to keep an engagement in New York, where the night after my debut, as *Africaine* in the Academy of Music, my voice left me; not a tone could I produce. Again and again I tried, but all in vain, until, with my face buried in my pillow, I tried to hum, and was overcome to hear a pure, clear tone, a silvery sound. Sitting up I tried again, but no voice came.

Repeated experiments showed me that standing with head a little forward, the body in a loose easy position, as when one is stepping forward, a pure tone was produced, while distinct vibrations were felt in the nasal and malar bones.

Here, then, was the sounding-board, for the human voice. Closer observation showed that the vibrations, without going through the nostrils, pass from the nasal and malar bones down the upper jaw to the teeth, and thence to the lips, forming with the dropping of the lower jaw an elastic gluey tone, which, inflated by the breath, stands outside of the lips, full and round. (Illustration of the natural production of the voice.)

Pupils are generally very anxious to commence to sing songs, but it is folly for teachers to indulge them until they have learned to properly place the voice, and have gained control over their breathing, as well as over the correct formation of vowels and consonants.

THE PLACING OF THE VOICE.

The placing of the voice is the principal thing to be shown in the first lesson and if the pupil has never sung, it is an easy task for him to understand and to accomplish this important step, as he has nothing to unlearn.

The tone must be conceived in the mind; by the auditorial nerves it is brought to the vocal apparatus, where, fed by the breath, it rings freely, producing by its vibrations the tone-thought, if no contortions take place to interfere with it. The resonance of that tone would be weak, if it were not brought to the sounding-board, the hard substance of the nasal and malar bones. By keeping the vocal apparatus loose, the vibrations rise freely, producing, like the *Aeolian* harp, a heavenly tone.

The best way to practice the placing of the voice is as follows. Stand in an easy position, as if just ready to step forward, and then, with the mouth closed, hum the syllable *mi* to each tone. If rightly placed, the quivering sensation above referred to will be felt in the nasal and malar bones. It cannot be too early impressed upon the pupil that the production of a tone depends upon the thought. He must be able to think that tone which the printed or written note indicate, and by this conception the vocal apparatus will take such a position that its chords will vibrate the tone thought.

The abominable habit of slurring on to a tone, so common with singers, is due to laziness in thought.

There must be a quick conception, or rather anticipation of thought, in order to give the vocal apparatus time to take its proper position before the breath arrives, for just as the sunbeam needs time to penetrate the atmosphere to reach this globe, so does the thought need time to make its way from the mind to the throat to produce a round, noble, matured and, therefore, sweet tone.

(To be continued.)

PERSONALS.

AIMÉE SHARES THE RECEIPTS.—Mlle. Aimée is to be a partner in the profits of the tour she will make in "Mam'selle" under Maurice Grau, with the aid of Edgar Strakosch. She has an allowance for expenses and half the profits—when there are any.

THEO'S LOVELINESS.—Mme. Théo is said to be fairer and more charming than ever in her widowhood.

JUDIC IN 1885-6.—Mme. Judic will give 210 performances in opéra bouffe in Havana, Mexico and this country between October 1, 1885, and the last of April, 1886. She is assured 5,000 francs for each appearance. Traveling and hotel expenses, and a generous percentage of the receipts will form a part of the perquisites.

ZELDA SEGUIN'S OPERA COMPANY.—As Mr. Wallace, the husband of Zelda Seguin, lost \$10,000 in the Indianapolis bank failure, there will be no Zelda Seguin English Opera Company the coming season. Most of the artists who had been engaged have been notified of the fact that circumstances prevent the enterprise from culminating.

SIGNORINA DAMERINI.—The Cambiaggio-Sieni-Lampari Opera Company, of Mexico, has been meeting with success in San Francisco. The prima donna, Signorina Damerini, is said by the critics of the slope to have exceptional talent and a rich, flexible voice. The tenor and basso are also well spoken of.

CARAFÀ ON BERLIOZ.—Carafa, speaking of Berlioz, said: "I am morally certain that that man is the arch-fiend."

PUT A PEG IN HERE.—The following canard goes the round of the press: "A grandson of the composer Bellini has just committed suicide at Nice. He threw himself out of a window on the fourth story of the Hospital St. Roch, where he was a patient. He was a shoemaker." Considering that Bellini never was married, it would be extremely difficult for a grandson of his to commit suicide or even to be a shoemaker.

PAULINE HALL'S RIVAL.—There is a growing rivalry and disputation between the friends of two ladies who are to play similar parts in the productions at Niblo's and the Star Theatre. They are Miss Pauline Hall and Miss Olga Brandon, and their beauty is the cause of the warfare. The latter is generally declared to be a powerful rival of the former.

JEROME HOPKINS AND ASBURY PARK GIRLS.—Jerome Hopkins says that the Asbury Park girls who went to Long Branch recently to help sing his opera of "Taffy and Old Munch," quite took the shine off all the others. The fact is that they were tremendously praised. The opera was given a third time last week, Friday evening, for the "Special fresh air fund," and was the first opera ever heard in the new West End Rink at Long Branch.

MASCETTI'S NEW OPERA.—Maestro Mascetti has written a new opera to be given in Rome, entitled "Romulus, King of Rome."

MR. SALTUS'S DONIZETTI.—The *Scena Illustrata*, in its issue of July 12, speaks enthusiastically of the plan of Mr. Saltus's "Life of Donizetti," and declares it to be the most complete ever written.

THE TRIO FOR "DUC D'ALBE."—Ida Ricetti, Carlo Vincentelli and Leone Giraldone are engaged to sing Donizetti's "Duc d'Albe" at Bergamo. A fine trio.

JESSE WILLIAMS AT KOSTER & BIAL'S.—Mr. Jesse Williams will be the musical director at Koster & Bial's Concert Hall, which will be reopened for the fall season on Saturday evening next.

MME. HOPEKIRK'S PROGRAMMES.—Mme. Helen Hopekirk, who is now summering at Atlanticville, L. I., has in preparation a number of new programmes for her next season, which are to include a variety of novelties, and are to be made up entirely of pieces which she has not yet played in this country.

DEATH OF LÖWENBERG.—The celebrated pianist, Löwenberg, died at Vienna, last Wednesday, at the age of twenty-eight, on his return from a successful concert tour in Russia, where he caught a cold that settled on his lungs and developed into pneumonia. He was the most gifted pupil of Rubinstein, and had a promising future before him.

ERNST CATENHUSEN IN MILWAUKEE.—Ernst Catenhuse, the well-known conductor and composer, leaves New York this week for Milwaukee, where has accepted the position—recently vacated by Eugen Lüthning—of conductor of the Milwaukee Musical Society. Milwaukee may be congratulated on this acquisition, as Mr. Catenhuse is an excellent musician and a fine conductor, both for orchestra and chorus, in which capacity he has had a good deal of experience.

DVORÁK AN HONORARY MEMBER.—Anton Dvorák, the celebrated Bohemian composer, has been elected an honorary member of the London Philharmonic Society. It will be remembered that it was in response to an invitation from this time-honored institution that the composer visited England.

DR. DAMROSCH OFF FOR EUROPE.—Dr. Leopold Damrosch sails this week on a short trip for Europe. His eldest son, Frank, who is conductor of the Denver (Col.) vocal society, is in town on a visit to his parents.

MAPLESON'S SADNESS.—Some English and American managers happening to be together last week in a London restaurant, naturally fell to talking about the extravagant demands of

actors, actresses and opera singers. "Mr. Abbey was the first man to raise the prices and engage artists at such enormous salaries," remarked Mr. Gye, looking at the *ex-impresario* of the Metropolitan Opera House. "Yes, and he actually paid them," said Colonel Mapleson, in a tone so lugubrious that he broke down the house.—*News-Letter*.

RUBINSTEIN IN THIS COUNTRY.—Rumor says that Anton Rubinstein will visit America the coming season, and give a few—twenty is the reported number—concerts.

MR. CLAY STILL PROSTRATED.—Mr. Frederic Clay, the talented English composer, who has many friends on this side of the ocean, is still prostrated with paralysis and bereft of speech.

NO MUSIC FOR MR. ABBEY.—Henry E. Abbey is in London, and says he will not touch any kind of musical enterprise.

AFTER CITRONS.—Maurice Strakosch is in Italy.

MISS BENSBURG, OF ST. LOUIS.—Miss Kate Bensburg, the St. Louis prima donna, continues her successful career in English opera in England, and has been re-engaged by Carl Rosa for the season of 1884-5. Lately she sang in two sacred concerts at Brighton. The press speaks in the highest terms of her selections from the "Creation" and Gounod's "Ave Maria." She was specially engaged to perform the heroine, *Diana Vernon*, in the operatic drama "Rob Roy" at Carl Rosa's Royal Court Theatre, Liverpool, for two weeks ending July 12. The Liverpool press is uniform in praising her performance of Walter Scott's heroine.

MISS GRISWOLD'S CONCERT.—On Thursday, the 17th ult., Miss Gertrude Griswold, of the Royal Italian Opera, Covent Garden, gave a morning concert at 29 Chesham place, Belgrave square, the residence of Sir Sydney and Lady Waterlow. Miss Griswold was supported by Miss Lena Little (contralto), Miss Amina Goodwin (pianiste), and Herr Kornfeld (violinist). The conductors were Sir Julius Benedict, Mr. W. Ganz, and Signor Tosti. Miss Griswold sang with great effect a recitative and air from "Mireille," by Gounod; and among several other songs gave "Mondnacht," by Schumann, and "Ungeud," by Schubert. In two English songs, by Mr. Cowen, she was accompanied by the composer. The room was quite full, and the concert was a complete success. Among the audience were many ladies and gentlemen from the United States. Sir Arthur Sullivan was present, with several other persons distinguished in the literary and musical world in London.

ANGELO NEUMANN SURPRISED.—It is not often that a manager is really benefited by a singer breaking her contract—certainly not in this country; but Angelo Neumann, director of the Bremen Theatre, is an exception to the rule, for he has just received 22,000 marks from the director of the Vienna Opera House, because the well-known soprano, Rosa Papier, some time ago broke her contract to sing in Bremen. This is but justice, and Herr Neumann is to be congratulated. It is said that the directors of the Vienna Imperial Opera House paid Neumann 66,000 marks in order to get "Mme. Piper."

D'ALBERT'S ACTIVITY.—Eugene d'Albert is at present residing with a friend in one of the suburbs of Berlin, and is composing an orchestral work.

At the Casino.

"THE LITTLE DUKE" has been running to crowded houses the past week, as any opera produced at the Casino is bound to do, for at least a month. No better commentary could be passed upon Rudolph Aronson's artistic foresight than is to be found in the large *clientèle* which the house possesses. The Casino has met with marked favor in the eyes of the public, and it is no wonder that men who never contributed a particle of brains to the conception of the house or to its proper management should be anxious to get rid of the man who has done it all, and who deserves the glory and his full share of the profits arising from it.

No new essential features in the presentation have been developed. Miss Januschowsky has been received with favor and her work is improving. It is a matter of doubt, however, how far it is wise to introduce too much of the Teutonic element into English light opera, especially when it is attended with a pronunciation which induces a fair creature to exclaim in a rhapsody of soul expression, "I loaf you!" This may be pure comedy, but it strikes the audience a little forcibly.

Mr. Ryley retains the same general cast of countenance, the same general demeanor, the same general vocal and muscular habits, with painful impartiality, as the *Chancellor*, *King Gama*, the *Governor* and *Frimousse*. He came nearer to getting away from himself as *Bunthorne* than elsewhere.

The Sunday night concert was well attended, and the upper regions were faithfully and duly patronized. Selections from "The Little Duke" and French opera formed the musical attraction, Mr. Dietrich conducting in his usual superior style.

—The people of Chicago are a little excited over the new opera-house, which will be erected on the corner of Washington and Clark, in that city. It will cost about \$600,000, and is being erected by a corporation. It is to be absolutely fire-proof, and will be arranged somewhat similarly to the Madison Square Theatre. It is rumored that Mr. John Stetson, of New York, and Mr. David Henderson, of Chicago, will have a large interest in it. Mr. W. R. Hayden is said to be behind the latter gentleman.

Franz Lachner.

THIS celebrated composer was born on April 2, 1803, at Rain, Bavaria. He was solidly educated in other things besides music, but music was his desire, and in 1822 he prevailed on his parents to let him go to Vienna. He put himself under Abbé Stadler and Sechter, and was constantly in Schubert's company, with whom he became very intimate. In 1826 he was made vice-kapellmeister of the Kärnthnertheater, and the next year, on the death of Weigl, principal kapellmeister. Lachner retained this post till 1834, and it was a time of great productivity.

In 1834 he went to Mannheim to conduct the opera there, and in 1836 advanced to the top of the ladder as hofkapellmeister. In 1852 he was made general music director at Munich, and there remained until 1865, when he retired on a pension.

Lachner's writings are of prodigious number and extent. An oratorio and a sacred cantata, four operas, requiems, three grand masses, various cantatas, entr'actes, and other pieces; many fine compositions for male voices, eight symphonies, among them being those in D minor (No. 3), in C minor (opus 52), which won the prize offered by the "Gesellschaft der Musikfreunde," and in D (No. 6), which Schumann declared to be twice as good as the prize one.

Besides these works, Lachner wrote suites, overtures and serenades for orchestra, and he also orchestrated Schubert's "Song of Miriam." Several quartets, trios, duos, concertos for harp and bassoon, and a large number of vocal pieces for several voices swell the long list. All that industry, tact and knowledge that musicianship can give was his. No one can deny to Lachner the praise of conscientiousness and artistic character; he is deservedly esteemed by his countrymen almost as if he were an old classic, and holds a similar position in the South to that of Hiller in the North. His "Sinfonia appassionata" is a noble work, as are also his "Four Ages of Man" and the oratorio "Moses." His most celebrated operas are "Caterina Cornaro," "Alidia" and "Benvenute Cellini."

Eduard Hanslick.

THE news has reached us of the sudden death of Eduard Hanslick, one of the most excellent musical critics of the present time. He was born at Prague, Bohemia, on September 11, 1825, and although he early displayed great talent for music, he was educated for the law, and thus received in the first instance that necessary endowment of a good critic in any field, a fine general education. Music he studied with Tomascheck, of Prague, and later at Vienna, where he also passed his barrister's examination in 1849, receiving the title of "Dr. jur."

He then entered the Austrian civil service, but, at the same time, was musical critic for several Vienna papers. He soon found out that this was his real sphere of activity, and in it he readily acquired general recognition. Since 1856 Hanslick has filled the chair of *Esthetics and History of Music* at the University of Vienna, and since 1864 he has held the position of musical critic of the Vienna *Neue Freie Presse*, the feuilleton of which paper has long played a great role in the musical world. Eduard Hanslick was one of the judges on musical awards at the three great universal expositions at Paris in 1867 and at Vienna in 1873 and 1878. The most interesting of Hanslick's numerous writings are: "The Beautiful in Music" (1854), "History of Vienna's Concerts" (1869), "Echoes from the Concert Room" (1870), "The Modern Opera" (1875), and as a continuation thereto, "Musical Stations" (1880). Hanslick also wrote the texts of the illustrated works: "Gallery of German Composers" (1873), and "Gallery of French and Italian Composers" (1874). In regard to Hanslick's musical taste, it may be said that he belonged to the adherents of the refined in classical music, while he was violently opposed at first to Wagner's art-principles, but of late he seemed to have somewhat moderated his former views. He was an intimate friend and great admirer of Johannes Brahms. The world at large loses in him an able critic and a broad-minded man of principle.

Miss Figman's Narrow Escape.

THE Grau Opera Company performed "The Mascotte" at the Park Theatre, Newark, N. J., last Wednesday night, and at the end of the play Miss Jennie Pierce heard smothered cries coming from one of the ladies' dressing-rooms. She called assistance, and, upon investigation, the sounds were found to proceed from a large trunk which stood upon the floor securely locked. It was pried open, and in it was found, in an almost unconscious condition, Miss Minnie Figman, who said she had fallen into it while she was preparing to put away her costume.

Miss Figman did not take a leading part in "The Mascotte" at the Park Theatre that evening, owing to nervousness, but she went on at times and sang with the chorus.

"I was putting some articles of my wardrobe into a corner of the trunk," Miss Figman explained afterward, "and I suddenly tipped over and fell in headforemost. I was terribly frightened by the bump my head got on the bottom, but I squirmed around and raised my head. Just then I saw the heavy lid falling, and I gave a loud scream that was fortunately heard by Miss Pierce. The next instant the lid struck me on the head. I fell back unconscious, and the spring lock closed with a snap, so Miss Pierce said.

"They could not find the key of the trunk, and knowing that I must have air, Mr. Coyle bored auger-holes in the trunk. I know nothing of what was done of my own knowledge, for I did not recover consciousness until they had carried me into the green

room. Oh, how my fingers did tingle with pain when I came to! I felt as if thousands of needles were shooting through every pore. I must have been nearly asphyxiated, and I am sure that if Miss Pierce had not come to the room by good fortune just as I screamed, I would have been taken out of the trunk dead."

Miss Figman was unconscious when she was lifted out of the trunk. She was so nearly smothered that it was feared for a few minutes she would not recover. Manager J. L. Gray hastily called a physician, who administered restoratives.

The Chicago Acme Company.

A CROWDED and enthusiastic audience welcomed last week the return to this city of the Chicago Church Choir Company, who made such a success at the North Side Museum, and who, since they started on their recent successful tour through the suburban cities, have assumed the somewhat pretentious title of the "Acme English Opera Company." They are all local favorites, and it was easy to see last Monday night, by the applause which greeted them on their appearance, that the special favorites of the Chicago public are Miss Mae St. John and Mr. John E. McWade. This indication, however, was simply due to the merits of these artists themselves, and was not borne out by the roles they had to play. The opera selected for production on the opening night was Offenbach's "Grande Duchesse." The performance, on the whole, was disappointing. Miss Mary Beebe sustained the title-role very indifferently, exhibiting neither the vivacity in acting nor the vocal power which her part demands. The musical success of the performance was very largely due to Miss St. John, who possesses a rich, fresh mezzo-soprano voice, sympathetic in quality; and in the character of Wanda, made the most of her opportunities to display it.

Histrionically, she has yet much to learn; but if her future progress keeps pace with her recent development in this regard, it is entirely safe to say that she has a brilliant career before her as a singer in light opera. The part of *Frits* was fairly sustained by Dr. Barnes, and that of the *General* very creditably by Mr. Norcross, but there was an amateurishness about both of them which detracted much from the effect of their excellent singing. Mr. McWade for once had little chance to display his voice, and endeavored with praiseworthy pains to make his part interesting by investing it with a Dundreary character. The imitation was cleverly done, but not sufficiently so to make it a "hit." Of the rest, the less said the better. The crude inequalities of the performance left on the whole a dreary impression on the minds of those who have seen Offenbach's masterpiece performed by such companies as could include Hortense Schneider in the title role, but the audience seemed well pleased, and the musical rendering throughout was more than respectable.

With some more stage-drilling, their presentation of this opera might be made first rate. The company includes, as is well known, some excellent voices, but all of them need brushing up as to their knowledge of stage requirements.—*Chicago Journal*.

Toronto Correspondence.

TORONTO, August 8.

THIS fall will usher in the sixth season of the Toronto Choral Society, which, under the leadership of Mr. Edward Fisher, has done much toward elevating the standard of musical taste in Toronto. The society has taken the fact of the year 1885 being the bi-centennial anniversary of the birth of Handel as an auspicious time to produce one of that master's greatest works, the oratorio of "Samson," which has never before been performed in Canada, and which will be presented with such talent, both vocal and orchestral, as will worthily honor the event. The miscellaneous part will probably include Gade's new cantata, "Psyche."

Mr. F. H. Torrington is spending his summer vacation at Peak's Island, Me.

Miss St. Quinten made her first appearance as *Patience* at the new Summer Pavilion this week, and seemed quite at home in the part. W. E. C.

Music Jumbled in Baltimore.

BALTIMORE, August 11.

OUR *saison morte* is being tolerably enlivened by storms (we have no *arrière pensée* of domestic storms or of earthquakes behind the scenes of the summer-garden opera), we mean bona-fide wind and water. We have on the mortuary list the "Piano Teachers' Union." The deceased was no victim of cholera, but died the slow, painless death of inanition, at what particular moment it breathed its last we know not, alas! The most wonderful thing to us always was that some actually respectable musicians were taken in by it, and took the bait. It was very cleverly designed, but badly colored. When people profess to impart to others a good touch, who themselves, either split oak stumps or shave mice, there must surely be something out of order. And thus it is, that the Piano Teachers' Union has gone the way of all flesh, the way of dust to dust, smoke to smoke (without fire). And yet there is going on the great wrong, that men and women alike (and their name is legion), who follow ostensibly another calling and would not for worlds be called piano teachers, "teach" (*sit venia verbo!*) at starvation rates, just to earn a few dollars, taking it away from those who honestly make it their profession to be piano teachers. Many men of world-wide fame, after being educated for some

other career, have afterward embraced music as a profession (suffice it to mention Hans von Bülow and Dr. Damrosch), and from the moment they did so, strained every nerve and devoted every moment to become perfect in it. Will those who give instructions in piano playing or singing *on the sly* (of course not, for any compensation, though delicacy may force them occasionally to accept a present)—will those who do so and play at the same time "society lady," say that they ever think of music except at the lesson and o day? Are those to be called teachers who eat at their lessons, who read the paper or a letter? This applies more to piano teachers, because singing teachers have to preside at the piano. They need not be uneasy, however, we will give them their turn in time.

HANS SLICK.

The Music of Northland.

LONDON, July 28.

SINCE my last letter I have been over a large part of Norway, Sweden and Germany. The trip across the Ostsee to Gothenburg was decidedly lively but by no means musical. The steamer was as small as a nutshell, and exhibited anti-musical tendencies, for, as a jovial quartet of Americans sat on the paddle-box extending musical invitations to "come where their love lay dreaming," the wheel flew off its bearings and the singers ran for their lives amid a perfect shower of splinters of wood and fragments of iron. Fortunately no one was hurt, and after a delay of two hours the boat went on and Gothenburg was finally reached.

Do you remember the noble sentence of *Lord Burleigh* to his daughter, in Sheridan's "Critic," where after she exclaims that she sees the approach of the Spanish Armada, the decks running with blood, the fierce combat, &c., her father gravely asserts,

"The Spanish fleet thou canst not see,
Because—it is not yet in sight?"

This is exactly my predicament; I cannot describe Gothenburg's music because it did not seem to have any. At the Tivoli, of that placid city the city band played selections from the "Beggar Student," in Swedish; at least I am sure that there were many foreign innovations in their performance. But in Christiania I was more fortunate. Here I found, if not any of the great Scandinavian composers, at least a touch of true Northern music. Through the kindness of a friend I was invited to a gathering of peasants a few miles out of Christiania, where there was to be music and dancing. I was not slow to accept this, even if it was not a genuine Northern "Halling." The orchestra was not greatly different from what might have been found in a similar gathering in an American village, but there was far more life than I have seen at any dance save at a similar gathering in Hungary, where the frenzy grew so wild that I feared for my safety. The first dance was done by single couples and looked like a Southern "break-down." Between the pauses in the dance I begged that I might hear some of the folksongs of Norway, and at last two fair-haired girls began to sing, unaccompanied. The song was one of the cattle songs of the North, one which was generally sung at evening while the cows were driving home, and in it the praises of each cow were chanted and a pet name given to each. I have heard music of the same purport in Switzerland, but it was not so tenderly sweet and melancholy. All through the vocal music of Scandinavia there runs a vein of ineffable tenderness and of resignation, and this saddened calm is to be found on the faces and in the characters, too, very frequently. The music of Hungary is as deeply minor, but there the fury of the "Friska" is put in vehement contrast with the tranquillity of the "Lassu," while here there are no sudden contrasts and no attempts at surprises. But the "Halling" is altogether different, and yet as thoroughly Norwegian as any of the plaintive songs. In this the male dancer simply attempts to kick higher and higher, and is spurred on by the music growing more and more emphatic the higher he kicks. It would remind of a tarantella but for the fact that it is less flowing and the smooth 6-8 time is replaced by a brusque 2-4 movement. The folksong of Norway is a perfect mine of wealth, for each province seems to have its own songs, and each differs from the other in some degree.

In Copenhagen, on my return, I found *saison morte*, musicians almost gone, Kapellmeister Svendsen on a sick-bed, and the weather grown cold as charity. A Trebelli concert at the Tivoli, at which Mme. Trebelli won respectable triumph (if the two terms are compatible), and M. Ovide Musin played his usual Mendelssohn concerto, with numb fingers. It is an allegorical fact in open-air concerts that when Mercury descends the Muses fly. I also sang, like the Vikings in the Fridjof-saga,

"Wir ziehen nach Südlichen zonen,"

and packed my trunk and left Copenhagen for Cologne. In this city I was fortunate enough to find the Nestor of German music—Dr. Ferdinand Hiller—who had not yet left the field of his musical labors, although his post as city director has now been assumed by Dr. Wüllner, of Dresden, because of Hiller's increasing age.

Dr. Hiller is a large, heavily-built man, with broad yet mobile features and sparse gray hair. His slow motions and his feeble gait make it reasonable enough that he should desire to resign from too active musical service, yet in his gleaming eye and in his animated conversation there is no trace of age. He exhibited a vivid interest in American musical affairs, which, I feel convinced, did not spring merely from a desire to flatter his guest. His American friends were at once inquired for. Dr. Damrosch, Mr. Otto Flossheim, of New York, and Messrs. Lang and Dresel, of Boston, were cordially remembered by him, and then ensued a conversation on the state of music in America, England and Ger-

many, in which the renowned musician and essayist gave many valuable opinions.

"You are too gigantic in music," said he. "It is a natural fault of a nation which likes to do things *en gros*, but music will not allow itself to be wholesaled." He inquired about the position of opera in the United States, and I gave him a condensed history of the joys and sorrows of the operatic war of New York's last musical season. He expressed the hope that German operas would not be given until every detail could be perfectly rendered, "otherwise it will be misunderstood," said he; "the German opera is in its essence opposed to the star system."

In the course of a conversation upon the different epochs of composition, he expressed the belief that the golden past, when Beethoven, Mozart and Haydn poured out symphonies, would remain the high-water mark of music, as the era of Raphael and his contemporaries that of painting. "Whom have we to-day in this field?" said he; "perhaps Brahms; but if now is not the true epoch of creation, it is at least that of execution, and the great works have never had so adequate a representation before."

I ventured to express the hope that our native music might be partially familiar to him, but here, alas, I experienced disappointment. He knew nothing of "Sweet Violets," and he was entirely unacquainted with Gilmore's National Hymn. I was more sorry to find that such works as Paines' "Edipus" and "Spring Symphony" had not penetrated into Germany. In parting, I asked Dr. Hiller if we might ever hope to have him in America. "Alas, no!" said he, "it is now too late;" but he spoke again of his pleasant American friends, and of the interest with which he watched American programmes and musical doings. And so I left him, feeling that I had seen one of the strongest of writers, yet one of the mildest of men, and one of the leading prophets of modern German purism in music.

That night, by invitation of one of the editors of the *Kalnische Nachrichten*, I attended one of the most Teutonic of German musical feasts. It was the visit of the Schubertbund of Vienna to the Cologne Männergesangsverein. The true inwardness of such an occasion can only be known to your German readers. Those who have been in the hall of the Liederkrantz of New York on such an occasion will understand how wine and enthusiasm were uncorked during the evening. The hall—the Volkenburg Casino—was brilliantly lighted, and at the long tables sat some fifteen hundred of the members of the club, including some of the leading merchants and musicians of Cologne. On the large stage were assembled the active members—numbering some 150—who sang songs of greeting to the club which had come hundreds of miles, and from another country, to fraternize in the name of music. The club sang gloriously well. It is not to be denied that the Apollo Club, of Boston, might have given a shade more of finish here and there, but in the massive tone, the heartiness, the enthusiasm of the songs, all American clubs were left behind. It is only the German who understands the true idea of the Männerchor. It is a music which must have manliness, vigor and conviviality, and it mixes easily with beer or wine. After the songs of welcome the Schubertbund stepped upon the stage, amid a rhythmic hand-clapping on the part of the Cologne society. Their chorus was larger, but their voices had not the vigor and freshness of the Cologne singers, nor was the *ensemble* as good. There was a lighter, sweeter tone, and a frequent reliance upon falsetto in the higher passages. The South German is a singer of a different order from the sturdy Northerner.—*Cor. of the Tribune*.

Beethoven's and Schubert's Remains.

THE Vienna Municipality has passed a measure of paramount interest to the whole musical world. The remains of Beethoven and Schubert are to be transferred from the burial-ground of Waehring, one of the suburbs of Vienna, to the Central Friedhof, a large new cemetery just outside the town, where ground has been specially reserved for the interment of great men. This tardy tribute of honor to two great heroes of music will relieve many people's minds, for it has long been a source of amazement to those who have visited the graves at Waehring that such meagre sepulchres should mark the last resting-place of such men. The old graveyard of Waehring has been closed for the last seven years, and as I saw it this morning it looked dirty and neglected beyond description. The tomb of Beethoven was erected four years ago; until then his remains had been left where they were deposited after his death, a common stone slab alone indicating the spot where they lay. This slab has been replaced by something better, and when the change was made his ashes were put into a metal coffin.

The grave is now surrounded by a low iron railing, and at the foot stands a stone slab, pyramid-shaped, bearing for all inscription the name of Beethoven, in large gilt letters. It is, however, still of modest appearance, and no stranger would think of looking there for the burial-place of Ludwig van Beethoven. The tomb of Schubert is more pretentious, but, if possible, less imposing and altogether unworthy of the great genius whose remains lie beneath. A bronze bust, reproducing the features of the immortal tone-poet, is placed at the upper extremity; but though we know Schubert was not of prepossessing appearance, yet the metallic work of art I saw this morning lacks that expression so admirably rendered in a portrait taken from life, which hangs, if I mistake not, in the reception hall of the Vienna Conservatoire. On the stone pediment behind the bust is the following inscription: "Musical art has buried here a rich possession, but still brighter hopes." Surely the memory of Franz Schubert might have inspired a nobler epitaph than that.—*London Daily Telegraph*.

"Fra Diavolo" at the Bijou.

AUBER'S "romantic opera" in English dress was produced at the Bijou Opera House on Monday night, with this cast:

Zerlina.....	Miss Adelaide Randall
Fra Diavolo.....	Mr. Alfred Wilkie
Lorenzo.....	Mr. George Appleby
Lord Alcaash.....	Mr. Paul Arthur
Lady Alcaash.....	Miss Rose Leighton
Beppo.....	Two Italian
Giacomo.....	Bandits. Mr. Edward Connell
Matteo (Zerlina's Father).....	Mr. Arthur W. Tams
	Mr. Joseph Silvers

The presentation, as a whole, was pleasing and satisfactory. There was no special brilliancy in any individual effort, yet, all in all, the cast of characters gave no cause for complaint. The choral and orchestral work was good, Mr. Gustave Kerker, by his conducting, contributing to a pleasing interpretation of the score.

Miss Randall gave satisfaction as *Zerlina*. She appears to understand her own powers and resources, and manages them so well that one never receives the impression of labored effort on her part. The peculiar sweetness of her voice came out with effect in the second act.

Mr. Wilkie made a respectable *Fra Diavolo*. His singing is all carefully done, yet it is never inspiring, and when he attempts to make it so it is generally ineffectual.

Lord and Lady Alcaash, as presented by Mr. Arthur and Miss Leighton, were walked through. Miss Leighton has little opportunity in the character, or, at least, she made little of it.

Mr. Tams's *Giacomo* was funny to a certain degree, yet rather too pronounced in some respects. Mr. Connell has got into the habit of giving the same style of buffoonery, the same shoulder-swagger and mouthing in every character he attempts. A little variety, to say nothing of art, should be prayerfully considered by him.

The opera runs throughout the week, at least.

A Lightning Music Writer.

A SMALL man with a great deal of unnecessary blond hair flying in a disordered mass about his head sat in a small upper room on the Bowery. Sheets of neatly ruled music paper were spread over the table in front of him, and he held a stub pen in his right hand. At intervals he would gaze toward the ceiling thoughtfully, and then brush back his hair with his left hand and fall to writing music. On the wall was a sign which read:

.....
AIRS TAKEN DOWN FROM THE VOICE
INSTANTANEOUSLY.
.....

The room was comfortably furnished. A large piano was in one corner, and a violin case in another. Occasionally the man would rise from his seat, push back his hair with both hands, and drop heavily upon the piano stool. He would throw up his chin and begin to thump the keys with the vigor of a professional player for dancing. Then he was completely absorbed. He would hammer away for a few minutes, then whirl around, seize his pen and begin writing notes with furious haste. Presently the man looked up, saw the reporter for the first time, nodded good-naturedly and said:

"Excuse me a moment; just caught an idea and am anxious to fix it before it gets away from me."

He hummed and whistled for a moment, pushed back his blond hair, and dived precipitately toward the piano stool again. Here he hammered vigorously for a moment, and then, whirling around, resumed his seat at the table and finished the strain.

"That," he said complacently, "is an air that will be sung all over America within a year. I have composed it for a celebrated serio-comic singer. She is one of the best vocalists in the profession, but that isn't saying much, for there are very few serio-comics who have any idea of vocalism. They can sing a little, and they have showy costumes."

At this moment there appeared in the doorway a variety actor. There could be no doubt as to his vocation. He smoked a large cigar, had a clean shaven face, and wore the bland smile of a man who is satisfied with his position in life. He carried a cane that had an immense silver head, and wore square-toed boots elaborately polished. His collar and cuffs were of several colors. He wore a light spring suit, and a gaudy silk handkerchief was prominently displayed in a breast pocket. There was a huge amethyst ring on his left hand. His white beaver, which was tilted a bit over his left eye, looked the worse for wear. Posters picturing the form and face of this eminent professional have stared at New Yorkers so long from the dead walls of the town that his appearance is familiar to almost every one. He looked with a friendly air toward the blond-haired man and the reporter, and then, waving his hand gracefully, removed his hat and said:

"Gents, good day."

The small blond man shook hands with him effusively, and the visitor laid his hat on the table, puffed at his cigar for a moment, and said, as he flung himself into a seat:

"I've struck the dandy tune this time, my son, and don't you forget it. It's been runnin' in my head for two weeks, and now I've made up my mind to have it writ down and open a season with it. It will make the other fakes feel weary. I will just sing it for you now, Professor, and you can place it down in black and white and then arrange it for orchestra and pianer and send it down to the theater in the mornin'."

Then he rose and paced slowly up and down the room, while

the Professor busied himself arranging his writing materials. In order to more thoroughly concentrate his energies, the man with a new song removed his coat, folded it carefully over the back of the chair, lighted a fresh cigar, and began to walk up and down the room.

"You don't want to make no error about gettin' this thing straight," he said impressively to the Professor. "I'll give you a dead level tip it's goin' to prove a hummer."

Then he began to sing in an undertone to himself. Presently he said: "Here she goes," struck an attitude, and without further ado began to sing in stentorian tones. His voice, which was very far from musical, rang through the house from cellar to roof, and even drowned the clatter of the elevated trains. He bawled the words at the top of his lungs. There was not a trace of diffidence about him. He was sure he had a good thing, and wasn't afraid to have it known. The words, as he subsequently said, he had clipped from a country newspaper while playing in Keokuk, Iowa, and had thoroughly learned them by heart. The four verses consisted largely of

"When the eve had fallen on the moor."

"That 'ere," he said, with great satisfaction, as he caught his breath after the fourth verse, "will make these toy song-and-dance men feel dizzy."

The Professor had meanwhile been alternately scratching on a paper with his right hand and pushing back his hair with his left as the actor bawled away at the tune. He was in a state of considerable excitement.

"If you don't mind," said the Professor, politely, "I should like to hear you run over that air again. Sing it a little slower, please."

"Why, cert," said the singer, good-naturedly, "that's what I'm here fer."

Then he assumed the same pose again in the middle of the floor, and once more started in. As before, he sang through the whole four verses as though facing 3,000 people. Then he flung himself in a chair beside the reporter, offered him a cigar, and said, as the professor scratched away at the table:

"Some people thinks a variety actor is a jay. The variety theatre ain't exactly what it was five years ago, I'll admit. But it's got more genius to the square inch than all the Madison Square companies on the face of this continent. I used to get \$700 a week then, and I spent every cent of it. I only get \$600 now," he added, looking his hearer in the face.

The professor arose in his usual abrupt and jerky manner from the table and dropped into his position on the piano stool. He struck two or three bars loudly, ran off a sort of a prelude, and then played the air with great expressiveness, running an accompaniment with his left hand. The actor sat erect, with his hands on his knees, staring straight at the piano.

"What do you think of that?" he said, solemnly, when the Professor had finished; "ain't that an elegant tune?"

The Professor said it was, pocketed \$8, and promised to have the piano arrangement and a score for eight pieces at the theatre by 12 o'clock the following day.

"I'm the only man in America," said the Professor, after the singer had gone, "who makes a specialty of this business. Very few variety actors know one note from another, but they very often have musical ideas; and when they come to me I fix them up for them after the way you have just seen. Formerly the variety actor would go to the leader just before the performance, hum the air he proposed to sing, and then the leader would vamp an accompaniment. All that is changed now. Every actor is obliged to carry the music for the orchestra with him. I usually arrange in a showy and brilliant style. I have had twenty years' experience as a musical director, and graduated under Dr. Gustave Schilling, director of the Stuttgart Conservatory, in 1860. I also studied harmony with Carl Aushutz, and counterpoint with Carl Meyerhofer. I may, therefore, say without conceit, I think," said the little professor quietly, "that I am capable of writing music for the dramatic profession."

"What are your charges?"

"I charge \$5 for arranging a score for the piano so that it shall be fit for publication, and \$3 for arranging eight pieces for the orchestra. I take airs down for nothing. Aside from these branches I have associated with me a well-known teacher of stage dancing, and I will try the voice of any amateur for \$1. It is possible," continued the Professor impressively, "for a raw, awkward, and untrained, and stupid amateur to enter this department and after a few months' teaching by myself and my associate to leave here a finished performer."

"Are there many amateurs anxious to go on the variety stage?"

"People who have not been closely associated with the profession do not know how many thousand shop-girls there are in New York whose highest ambition it is to be a serio-comic singer. And have you never noticed these street boys who stand in the doorways and dance among themselves and sing-harmoniously? We catch quite a number of such aspirants, and usually they turn out very well. They make all the way from \$14 to \$40 a week after they have become expert. And nearly all of them compose their own songs."

"What is the quality of the music?"

"I cannot say that it is original," said the Professor, with a deprecatory smile; "nearly all the airs have the same jingling dance at the end, and the same smooth rhythm flows through them all."—*The Sun*.

—The Sunday concert in Central Park drew out an immense attendance. An attractive programme was given by Cappa's Seventh Regiment Band.

HOME NEWS.

—Toerge Brothers & Guenther, of Pittsburg, Pa., have determined to disband their orchestra and close their season of summer concerts at Silver Lake.

—The opera company at Grenier's West Madison Street Garden, Chicago, has been giving "Olivette" and "Pinafore" to large audiences, and now, "Girofle-Girofla" is on for a season. Such well-known names as Miss Gordon, Miss Gray, Miss Barker, and others, appear each evening. The audience is evidently well pleased with the entertainment.

—Catharine Lewis has purchased the new comic opera, "Madame Boniface," and will open her season on September 15. She has engaged Mr. Harry Siddons, of London, as leading comedian; Mr. Nordblom, of the Carl Rosa Opera Company, as leading tenor, and Mme. De Bremond as contralto. The company will consist of forty-six people, and will be under the management of Mr. Julius Cahn; Mr. Charles Woering, musical director.

—Among the soloists at the annual music festival at Worcester, Mass., during the fourth week in September will be Mme. Fursch-Madi, Miss Agnes Huntington, Mr. E. A. Stoddard, and Mr. Max Heinrich. Mr. Zerrahn will have a chorus and orchestra of the usual size. The choral works will include Sir Henry Smart's "Bride of Dunkarron" cantata, portions of Berlioz's "Childhood of Christ," Verdi's "Manzoni Requiem," Max Bruch's "Relief of Lucknow," and selections from "The Tower of Babel," in addition to "Elijah" and Rossini's "Stabat Mater." The great orchestral works include Schubert's C major, Haydn's G and Raff's "Leonora" Symphonies and the "Meistersinger," "Euryanthe," "Consecration of the House," "Fingal's Cave," "Faust" (Wagner), and "The Naiad's" (Sterndale Bennett) overtures. Mr. Howard Parkhurst, a Massachusetts musician, who is now abroad, will be accorded a place on the programme for an original symphony, and Carl Faeltel, pianist, from Frankfort-on-the-Main, is expected to appear.

—The St. Louis *Spectator* says: "I see by the Chicago papers that the Thomas Orchestra, which is playing at the Exposition Building in that city, has devoted an evening to the compositions of local composers. It is an honor which is seldom accorded to American composers. I have no hesitancy in saying that we have in St. Louis orchestral composers of no mean order, men whose productions, if played by a good orchestra, would take a good rank in the musical world. I speak of Professors Bowman, Goldbeck, Poppen, Robyn and others. But the opportunities are so few and so bad that they do not like to bring out their works. It is hoped that the completion of the Exposition Building will work some radical changes in musical interest here, for it is about our last chance." Meanwhile Theodore Thomas is in Europe, and will not return before the middle of October, and the greater part of his orchestra plays at Long Beach under Henry Sachleben; therefore we cannot see how the Thomas Orchestra can be at Chicago. A few members may be there.

FOREIGN NOTES.

... Sir Michael Costa's estate nets \$33,500.

... The new Gewand-house, Leipsic, will be opened this winter.

... The Grand Opera, in Paris, is about to introduce electric footlights.

... The death is announced at Liegnitz of Frederick A. Jacob, the composer, organist and author. He was born in 1803.

... The sovereign of Japan has asked the French Minister to send out a *chef de musique* to organize the Japanese military music.

... The celebrated French critic, Mr. Arthur Pougin, has published an interesting article called "Les Ascendants de Mr. Gounod," in the *Revue Libérale*.

... Wagner's "Siegfried" will be given in Berlin next winter. *Siegfried*, M. Ernst; *Wotan*, M. Betz; *Mime*, M. Liebau; *Brunnhilde*, Mme. Voggenhuber. The principal novelty will be Mr. Ernest Franck's opera, "Hero." Mr. Franck finished Goetz's "Françoise de Rimini" after the death of the composer.

... The third series of performances of Wagner's "Parsifal" began at Bayreuth on July 21. A writer in the *Allgemeinen Zeitung* states that the first performance this year was even more perfect than the performance of two years ago, which took place under the eye of the poet-musician himself. Nevertheless the same critic says that only one of the performers reached an ideal plane in his impersonation, and that this one was Herr Scaria. Those admirable traits in his singing which were praised here during the Thomas concerts of last May seem to have been quite as prominent in his singing in the part of *Gurnemanz*, which he exhibited to us in fragments. The defense of *Kundry* in the first act, and the recital and descriptive of the Good Friday spell are said by the writer in the German paper referred to, to have been miracles of declamatory song. Next to him in artistic worth stood Mme. Materna's impersonation of *Kundry*. Another journal said: "Herr Scaria, the worthy pupil of the great Garcia, as *Gurnemanz*, by means of his powerful voice, combined with brilliant technique, artistically perfect impersonation and imposing appearance, conquered his hearers from the first moment of his entrance. Worthy compatriots were Frau Materna, Herr Winkelmann and Herr Reichmann."

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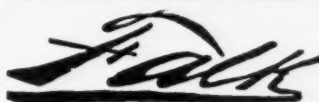
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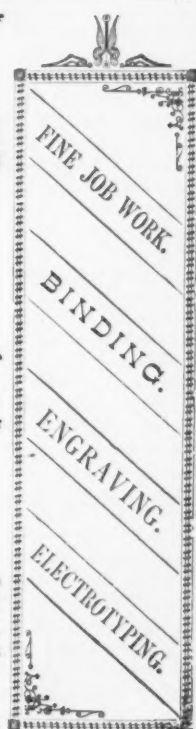
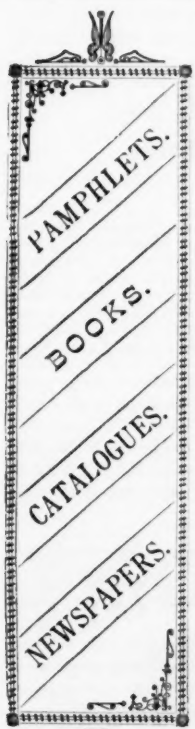
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The strings, which are doubled, are fastened at their ends to wrest pins and passed around studs upon the lower bridge. Each pair of strings, which are tuned in unison, rests at its upper and lower end inside the wrest pins, and the studs rest upon small bridges, which consist of a strip of spring steel bent at its centre and having two shallow notches in its upper surface, in which the strings rest. The keys are arranged at the height and order usual in upright pianos; but, in place of being pivoted upon wires or lugs, they rest with their inner ends, which are notched from the under side, upon a bridge or plank, which is covered with felt or other soft yielding textile material, while their ends inside the notch are notched vertically. Into the notches thin upright strips of wood project to guide the inner ends, and the outer ends are notched from the under side, these notches extending to within a short distance of the upper side and to the outer end, and thin upright strips project into the notches and guide the outer ends of the keys. In the under side of the keys are small holes, into which pass wires, which are inserted into the upper ends of a series of thin light wooden rods, the lower ends also having similar pins. The lower pins project into holes in the hoppers of the action, which is arranged upon curved bridges so that the hammers will all strike at the same distance from the lower ends of the strings.

The action for every key is separate, and is inclosed between two thin boards, which are connected at their lower and

inner edges by strips which have two pins that project into corresponding holes in a board, which forms an inner wall for the space in which the action is inclosed. The lower outer corner of the small casings has downwardly projecting blocks, the lower ends being secured to the front one of the bridges by screws, and in this manner each separate casing containing the action for one string may be removed when the front wall of the outer casing of the instrument has been removed. The action consists of a straight hopper pivoted at the lower front corner of the casing, and into a notch upon the under side the lower end of a spring fits, and the spring passes upward and is again bent downward, forming a knee.

The hammer consists of a straight piece of light wood, the lower end of which forms a flat cam through the lower portion of which a pin passes. The head of the hammer consists of a straight piece of wood fastened at one end to the inner end of a piece, and having at its outer end a transverse groove and a notch in the under side, the groove serving to receive a roll of cloth, which serves to touch the string when the hammer is struck by the hopper.

The damper consists of a straight stick of light wood pivoted at the upper edge of the casing, and the lower end bears against the rounded edge of the cam. Upon the upper end of the stick is a zigzag bent spring, upon the outer end of which the damping cloth or felt is fastened, which bears against the string after the hammer has struck it, damping or suppressing the tone and preventing it from sounding too long a time after it has been struck. When the key is struck the vertical rod will rock the hopper, which will lift the hammer, and the cam upon the hammer will bear against the lower end of the damper stick and lift the damper from the string, and upon the finger being removed from the key the spring will force the damper against the string and the hammer back, while the spring will raise the hopper, allowing the hammer to fall back and raising the key, and the lower end of the damper stick will raise the hammer the moment it has struck the string a short distance from the same, allowing it to be struck immediately afterward."

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KOHLER & CHASE, Agts."

Hazelton's Catalogue.

THE new catalogue of Messrs. Hazelton Brothers just issued is a model of good taste, and presents the various styles of the pianos of the firm to the trade in a succinct and at the same time thorough manner. The following introduction taken from it will interest our readers:

"In 1850, the Hazelton Brothers commenced business on their own account, after having served a seven years' apprenticeship to the trade, and by their skill, industry and integrity attained and filled for years positions of great trust and responsibility in the leading establishments of that time. During the many years thus employed they used their time and advantages to investigate the principles which govern the business in all its departments, especially those which related to the production of Sound and Tones. They thus made themselves masters not only of all the mechanical details of the business, but also of all those higher branches of acoustic science and their application to the manufacture of the pianoforte. Thus prepared, it was easy to see, and to predict, as many of their friends did at the beginning, that they would soon attain a position in the front rank of pianoforte manufacturers. The Hazelton Brothers determined from the very beginning to make none but strictly first-class pianos; and having worked for years in all the departments of piano-making, from the first processes of case-making through all the finer and more intricate departments up to the last finish and fine tuning, it was comparatively easy for them to select the most skillful workmen, and those best adapted to act as foremen

and overseers. Their long familiarity with all the materials used in the various departments of piano-making during the many years they worked at them enables them to select with unflinching accuracy the fittest and best materials for each and every branch of the works. Thus the selection of none but the most skillful workmen and the best material, regardless of cost, was the natural result of the long experience and previous training of the Hazelton Brothers; and to these rules they have rigidly adhered through the whole course of their business."

SHORT TALK.

WM. H. ALFRING WITH HORACE WATERS & Co.—"Ever since we opened our Fifth Avenue store we have done a large retail trade, chiefly in upright pianos, which, I think, are universally preferred in this vicinity. The organ trade at present is nothing to boast of, but I am sure it will be profitable in the fall."

C. D. PEASE.—"When I read, as I frequently do now, that such or such a firm has received orders in two days for fifty pianos, I cannot understand it, as that number is about all I ship per week at present. It seems very peculiar to me, to say the least."

SOHMER & Co.—"We do not think that the presidential election will interfere much with trade this fall. About uprights? In the West a demand for squares still continues, and we find that the dealers who have a large demand for uprights generally prefer the large styles. Of course, in cities where room cannot be spared, the small uprights are just the pianos, but it is more for convenience that they are selected."

MR. THEODORE A. HEINTZMAN, OF HEINTZMAN & Co., TORONTO, CAN.—"We are turning out about twelve pianos per week, one-half squares and the other half uprights. We ship pianos all over the provinces, and to Winnipeg and British Columbia. It seems to me that the uprights are daily gaining in favor in Canada. We deal only in pianos. We formerly sold organs, but found it more profitable to sell pianos only. I came here to see my daughter off to Europe, and will return to Toronto at once."

D. S. JOHNSON, CINCINNATI.—"The grain crop in our section will be very large, but our corn crop will only be a half crop, due to the drought. Money is very tight, and this condition has caused much embarrassment down our way. We sell chiefly the Chickering, Emerson and Mathushek pianos. The year before last, which was one of the 'boom' years, we sold 960 Emerson pianos, and the next year over 700; the past year will go higher for this year. Our sale of Chickering pianos is very large also. I think Mr. George W. Carter, formerly of the Emerson Co., made a great mistake. Splendid fellow, but he made a mistake. I return to Cincinnati to-night (Monday)."

N. J. HAINES.—"Our Chicago house has been doing much more than we expected. Milliken is a great salesman and excellent manager. Our Albany house has been active in the country districts, and has made some very satisfactory transactions. I must admit that I do not see such glowing prospects for fall business. I think it will take some time before we can judge how fall trade is apt to be."

Albert Weber Talks.

THE *Dramatic Times* of August 9 states that Albert Weber used this language:

"I don't consider it any of your business whether I spend my money in flowers or burlesque actresses, horse-races or newspapers. I understand that an article appeared in your paper which was supposed to point to me. Now, I have had so much said and written about me that I have become very thick skinned, but I would like you to do me one favor, and that is, if in the future you should think my actions toward ladies on the stage or off the stage legitimate subjects of criticism, don't say that I am robbing a wife of the attention and money due her. I am a divorced man, and Albert Weber's credit is as good to-day as it ever was."

Mr. Weber may have as good a line of credit as he ever had, but the only way in which to keep that intact is to make some effort to pay his creditors. We believe, however, that the estate of his late father is not materially assisted by Mr. Weber in its present difficulties if he insists upon expressing such opinions as the above.

Communication.

PHILADELPHIA, August 7, 1884.

Messrs. Blumenberg & Floersheim, Publishers "Musical Courier," 25 East Fourteenth St., New York.

GENTLEMEN—Your statement in yesterday's issue of THE MUSICAL COURIER, that the Albrecht Piano Club system is not meeting with success, and that the firm are about abandoning it, is not based on facts, as we have no idea of giving it up, but are taking new members continually. In the fall, we intend pushing the club system still more. By publishing this correction in your next issue, you will greatly oblige, Yours very truly,

ALBRECHT & Co., 610 Arch Street.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

AUGUSTUS BAUS & CO.,

HIGHEST STANDARD OF EXCELLENCE. LOWEST POSSIBLE PRICES.

Correspondence solicited. Agents wanted everywhere.

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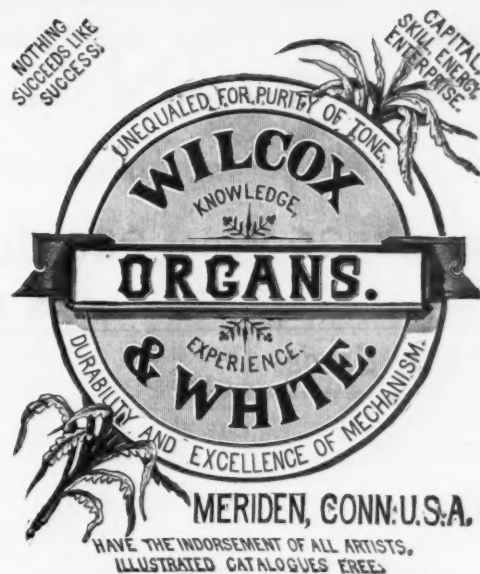
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PIANOS

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GRAND, SQUARE and UPRIGHT.

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60,000

NOW IN USE.

Behind the Times.

IN the August number of the London *Musical Opinion* the intelligent Leipsic correspondent of that excellent journal describes an improvement in uprights that has just been made in that city. It is thus described:

"The second improvement consists in an arrangement by which the upper or usually fixed portion of the fall of an upright piano is made to move inward, thus avoiding altogether the necessity for either opening the top or having an open-work paneling in order to allow the full sound of the instrument to be heard. By the simple action of shutting the fall, the opening is again closed; so that the arrangement causes little or no trouble, and it gets rid of the disagreeable necessity for clearing away the music, &c., which is generally found encumbering the tops of cottage pianos."

It seems to us that the cylinder-top uprights of Messrs. Behr Brothers & Co. cover the ground of this improvement fully. The improvement in the "Behr" upright is not only practical, but adds to the appearance of the piano.

Tributes to the "Baus" Piano.

IT must be highly gratifying to a manufacturer to receive voluntary tributes from dealers such as we reproduce below, addressed to Messrs. Augustus Baus & Co.:

INDIANAPOLIS, August 5, 1884.

Messrs. Augustus Baus & Co., New York:

GENTLEMEN—We take pleasure in stating that the piano No. 7,400 of your manufacture shipped us by your Mr. J. H. Christie is certainly a fine toned instrument, and one that cannot fail to meet the fullest expectations of the most critical musicians. Wishing you much success in the manufacture of so good a piano, we are, yours truly,

THEO. PFAFFLIN & Co.

LYONS, N. Y., August 5, 1884.

Messrs. Augustus Baus & Co., New York:

GENTLEMEN—Having sold pianos for several years, and being well acquainted with all the first-class makers, I do not hesitate to inform you that your orchestral grand upright is beyond comparison, and pleases the best musical artists we have. I sold one of them to one of our best music teachers, and she thinks it is

the best instrument made. I could give you quite a number of such references if you need them.

Respectfully yours,

W. F. HUBBARD.

Sound Logic.

SOME sop in olden times (we think his real name was Esop) once told a tale about a fox and a big bunch of sour grapes, and we were reminded of his old story when we read another story not told half as well, that appeared in a music-trade paper last week. The story we refer to made mention of a new automatic pianist, very attractive, &c., &c., that was brought over here by two gentlemen who owe allegiance to Queen Victoria, but differ from the old lady by not always adhering to facts and promises, and those two gentlemen offer this attractive automatic pianist for \$75. At the same time, the article that speaks of this \$75 automatic pianist says that Prof. Merritt Gally's renowned automatic pianist is no good because he will not sell it at less than \$300. This is the premise; now the conclusion: A Steinway piano is no good, because you cannot buy it for \$100.

AUGUSTUS BAUS & CO.

OFFER TO THE TRADE THEIR NEW AND ATTRACTIVE STYLES OF

Orchestral, Upright and Square Grand

HANDSOME IN DESIGN,
SOLID IN CONSTRUCTION,
BRILLIANT IN TONE,
MAGNIFICENT IN TOUCH,
BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.



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Professional Cards.

A. E. STODDARD,

Haritone. Oratorio and Concerts.
Address, Steinway Hall, New York.

JOHN BAYER,

Piano Instruction. Address, Steinway Hall, New York.

FREDERICK W. JAMESON,

Tenor. Oratorio and Concerts.
Care of Wm. A. Pond & Co., 25 Union Square.

MISS GEORGINE SCHUMANN,

Teacher of the Pianoforte. Graduate Academy of Music, Dresden. Address Schirmer's Music Store, 35 Union Square, New York.

Mlle. ZÉLIA DE LUSSAN,

Prima Donna Soprano. Concert and Oratorio. Address Geo. W. Colby, 23 East 14th Street; or residence, 137 West 49th Street, New York.

PROF. S. E. JACOBSON'S

Violin School, combined with Piano and Theory. Ensemble and Orchestra Classes free of charge. Beginners with abilities will also be taken. Office hours from 9 to 12 o'clock every morning, except Sundays, in Eureka Hall, corner 9th and Walnut Streets, Cincinnati, O.

C. A. CAPPA,

(Seventh Regiment Band, formerly Grafulla's Band), furnishes Grand or Small Orchestra and Military Bands for Concerts, Weddings, Parties, Excursions, Parades and all other occasions. Address:

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Tenor. Concert, Oratorio, Vocal Instruction. Address, Steinway Hall, New York.

MISS BELLE COLE,

Contralto, Oratorio and Concerts. The undersigned is authorized to make engagements for Miss Belle Cole, who has made a great success with Theo. Thomas' Orchestral Concerts on his tour from ocean to ocean. GEO. COLBY, 23 E. 14th Street, New York.

MISS ANNIE E. BEERÉ,

Concert Contralto. Address MUSICAL COURIER Office, 25 E. 14th Street, New York.

LOUIS BLUMENBERG,

Solo Violoncello. Address MUSICAL COURIER, 25 East 14th Street, New York.

MAX TREUMANN,

Baritone, Concert and Oratorio Singer. Vocal and Piano Teacher. 207 East 116th St., N. Y. City.

OTTO HACKH,

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Lyons, N. Y. (founded 1854). Daily lessons. Noted for furnishing excellent teachers. Imparts best modern technique and artistic execution. Address L. H. SHERWOOD, M. A., Principal.

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Teacher of Piano, Organ, Composition and Orchestration. Lessons in Musical Theory given by correspondence. Address, care Hershey Music Hall, Chicago.

C. F. DANIELS,

Composer, Pianist and Organist. Pupils received and MSS. revised for publication. Address at GRAND UNION HOTEL, 42d Street and Fourth Avenue, New York City.

VOGT CONSERVATORY OF MUSIC,

No. 19 East 14th Street, New York City.

WANTED.—BY ONE OF THE LEADING and well-known Tuners and Repairers of New York, town or country work; advantageous arrangements made with piano dealers, also, with music teachers, for introductions. Address B. B., 1133 Fulton ave., near 167th st. and Third ave., New York.

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All the Latest Publications. Complete Depots of the celebrated Cheap Editions of STEINGRAEBER, Leipsic; C. F. PETERS, Leipsic; HENRY LITOLFF, Brunswick; ENOCH & SONS, London; JUL. SCHUBERTH & CO., Leipsic (Edition Schubert); J. G. COTTA, Stuttgart; BREITKOPF & HAERTEL, Leipsic (Volks-Ausgabe), etc., etc. Catalogues sent free upon application.

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Can learn the exact cost of any proposed line of Advertising in American Papers by addressing Geo. P. Rowell & Co's Newspaper Adv'g Bureau, 10 Spruce St., N. Y.

THE DELAWARE PORTABLE PIPE ORGAN,



Which, for **SIMPLICITY** and **DURABILITY** of construction, for pleasing tone effects, and for **ARTISTIC EXCELLENCE**, is unrivaled. This instrument is not an imitation of the Pipe Organ, either in appearance or in tone, but is the veritable Pipe Organ itself. It is so constructed that it can with safety be transported to any distance, and yet be ready for use as soon as it is rolled out of its packing box, without any "setting up" or tuning.

In presenting the **DELAWARE PIPE ORGAN** to the public, we are furnishing to them an instrument which is a source of honest pride to the builders.

STYLE 1.—Length, 4 feet 9 inches.
Height, 4 feet 10 inches.
Depth, 2 feet 4 inches.

STYLES 2 and 3.—Length, 4 feet 9 inches.
Height, 4 feet 10 inches.
Depth, 2 feet 6 inches.

STYLE 1 contains: Dulciana, 37 pipes, 8-ft. tone; Octave Coupler, 16-ft. tone; Tremolo; Forte; Diapason Bass, 8-ft.; Knee Swell.

STYLE 2 contains: Gamba, 37 pipes, 8-ft.; Dulciana, 37 pipes, 8-ft.; Octave Coupler, 16-ft.; Tremolo; Forte; Diapason Bass, 8-ft.; Knee Swell.

STYLE 3 contains: Gamba, 37 pipes, 8-ft. tone; Dulciana, 37 pipes, 8-ft. tone; Principal, 37 pipes, 4-ft. tone; Octave Coupler, 16-ft. tone; Tremolo; Forte; Diapason Bass, 8-ft. tone; Knee Swell.

Styles Nos. 1, 2 and 3 are built with Octave Coupler, Sub-Octave and Super-Octave Coupler, as desired by purchaser.



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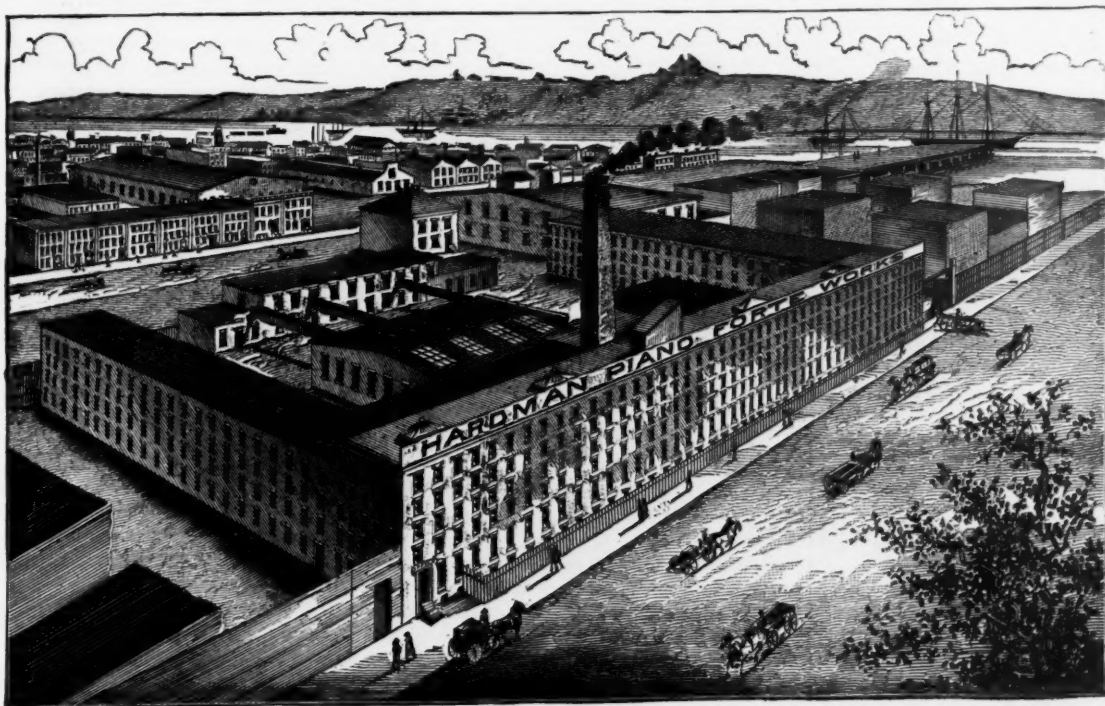
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EVENING DRESS SHOES A SPECIALTY.

KAZOO

"Best article to sell we ever saw or handled. Sold over \$30 worth of Kazoos to-day."—Dodd & Beiler, Scranton, Pa. "Best selling novelty ever offered. Universally popular with old and young."—J. C. Haynes & Co., Boston. "The gross of Kazoos to hand, and all sold inside of six hours."—Berry, Beck & O'Rourke, Lancaster, O. "Send at once 50 gross Kazoos. Have but 4 gross left of 50 gross, bought three weeks ago."—Strong, Woodbury & Co., Rochester, N.Y. "Sold over 40 gross Kazoos in ten weeks."—F. L. Hughes, Rochester, N.Y. The Kazoo is not a toy, but a genuine musical instrument, that all young or old can play at a moment's notice. Plays any tune, imitates any bird or animal, Bagpipes and French and Judy, minstrel and specialty artists, Quartettes, Choruses, Dancing and Campaign Clubs adopt it at sight. Price, 10c.; by mail, 11c. Kazoo with Whip, Cane, Fan or Trumpet attachment, 15c.; by mail, 16c. Liberal discounts to agents. Geo. D. Serrin, 53 State St., Rochester, N.Y. Pianos, Organs, Music. Mention this paper.

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E. P. CARPENTER ORGAN CO.

— ESTABLISHED 1850. —
FACTORY, BRATTLEBORO, VT.

| ORGAN ACTIONS.



—Mr. George Steck is in Denver, Col., to-day and to-morrow.

—Ash Seymour, piano dealer, Waco, Tex., has had his stock attached.

—Buckley Brothers, of Provo City, Utah, have disposed of their stock to Felt Brothers.

—Sohmer & Co. will make an elaborate display of ten pianos at the New Orleans Exhibition.

—A Sohmer "Bijou" grand has been sold and shipped to the Consul General at San Salvador, Central America.

—During the month of July the Carpenter Organ Company, Brattleboro, Vt., manufactured 284 organs and actions.

—Mr. Droop will in all probability soon be the sole proprietor of the business of W. G. Metzger & Co., Washington, D. C.

—G. O. Demuth, formerly in the piano and organ business in Baltimore, is now clerking for Sanders & Stayman of that city.

—J. Ingersoll, president of the Kansas Organ Company, is dead. Mr. R. C. Emmons, the active manager, is temporarily filling the position.

—Kohler & Chase, of San Francisco, are selling a large number of Chase organs, manufactured by the A. B. Chase Organ Company, Norwalk, Ohio.

—Mr. J. W. Currier, of the New York house of the Mason & Hamlin Organ and Piano Company, is on his vacation at Newburyport, Mass., his native town.

—We are authorized by Messrs. Sohmer & Co. to state that Messrs. Lindeman Brothers, of Cincinnati, Ohio, are *not* the agents of the "Sohmer" piano.

—Mr. C. M. Tremaine, formerly of Billings & Co., New York, lately with the Haines & Whitney Company, Chicago, has been engaged by Messrs. Chickering & Sons to travel for said firm and attend to some of the wholesale trade. Mr. Tremaine is very well equipped for the duties of his new post. He leaves for the West this week.

—Charles M. Stieff, the Baltimore piano manufacturer, gave his employees and their families, amounting to over 200 persons, an excursion last Friday. Messrs. Charles, Fred. P. and George W. Stieff (all members of the firm) were present, and also a workman named John Zeberlein, who has been with the firm nearly thirty years.

—Messrs. Jardine & Son are finishing a large organ for the Cathedral Church of Queretaro, Mexico, which will be the first large organ to go over the railroad just completed; and their man who accompanies it to erect it, expects to bring back several orders from this new field. They are very full of orders; some of the largest class; and Mr. F. W. Jardine, who is now traveling in Europe, is wide awake for all the new improvements that come out there.

—We extract the following from a volume entitled, "Savannah; her Trade, Commerce and Industries": "In 1870, W. Ludden and J. A. Bates, of Chicago, established the nucleus of their present magnificent business with a capital of \$20,000. Starting with full confidence in their own ability and a true conception of the latent possibilities of the city, they have taken ad-

vantage of every legitimate business factor and principle that would advance their purpose, and they have won the fight, and to-day they employ a bona-fide capital of their own earnings of \$150,000, and represent the most prominent and meritorious musical houses in this country and Europe. Their trade has not been trammelled by the trade limits of the city, they recognize no special tributary country, but pushed their transactions, until their books show customers in every Southern State and Mexico. They carry an average stock of \$100,000 in value, and their annual transactions will reach over \$500,000. They employ twenty-five assistants. Their business premises are commodious, well lighted and convenient, among the largest in the South; the building has a frontage of 60 feet by 60 in depth, four stories in height, including the basement, giving them 15,000 square feet of floor surface, which they utilize in their business. The house has branch establishments in Macon, Augusta, Columbus and Rome, Ga.; Goldsboro and Charlotte, N. C.; Greenville, S. C.; Jacksonville, Fla.; Meridian, Miss.; Knoxville, Tenn.; and New York city the headquarters for their importation. Mr. J. A. Bates, the managing partner, has been educated in the business and has a valuable experience."

—The *Leipsic Zeitschrift für Instrumentenbau* has issued a call for the purpose of securing the combined action of all the manufacturers of musical instruments in the German Empire to arrange a normal pitch for all instruments. The normal pitch adopted here some years ago, and which is represented in pianos by the Steinway and the Chickering instruments, is based upon a little above 260 vibrations a second for the treble clef C below the staff.

WANTED AT ONCE.—A FIRST-CLASS PIANO AND organ salesman for warerooms. Must be a good correspondent, reliable, industrious and able to show off piano or organ; one who can do wareroom tuning preferred. Address, with references and state amount of salary expected.

FIELD-FRENCH PIANO AND ORGAN COMPANY,
1100 Olive street, St. Louis, Mo.

—The Dresden correspondent of the *London Musical Opinion*, after having visited the Apollo (formerly the Ascherberg) piano factory in that city, sends the following warning to the English manufacturers: "After a visit extending over several hours, I was forced to the conclusion that if our makers wish to keep the goods made in this factory out of the English market, they will have not only to rely upon their reputation, however high it may stand, but also to keep pace with the good taste, excellent arrangements and far-reaching subdivision of labor which I observed to reign everywhere supreme in the 'Apollo' pianoforte manufactory at Dresden."

—Mr. Louis Ernst, in his catalogue called "Humerous Recollections of Early Piano Making in New York," says, besides other things, that his firm suffered most by the deception practised by makers of bogus pianos and stenciled pianos. We would like to ask how long ago is it since Mr. Schaeffer ceased to manufacture Mr. Ernst's pianos? Mr. Ernst possesses a good memory, judging from the stories in his catalogue, and he should be able to answer.

—It is said that if John Wannamaker, of Philadelphia, finally decides to add a piano and organ department to business, he will not sell on any installment plan. We always supposed that in a retail cash business the five-and-ten-dollars-a-month plan would not be a favorable one. By all means the greater part of the retail piano trade in Philadelphia is carried on on the installment plan.

—We repeat, that we have understood from many persons who have had the best opportunity of knowing and observing, that Mr. Fox, of what is now known as the *Indicator*, is a very good-

natured gentleman and thoroughly harmless. He is by this time aware that a man thrown upon his own responsibility is necessarily obliged to recognize his own recognizance, and consequently should never promise to attend his neighbor's funeral.

—Mr. L. M. French, formerly with Ludden & Bates, Savannah, lately with the Field French Piano and Organ Co., St. Louis, will start in with Church & Lee, Chicago, on September 1st.

—Mr. Naham Stetson, with Steinway & Sons, and his wife left for Europe on Saturday on the City of Rome. Mr. Stetson will not remain absent more than a month or so, as the ocean voyage is made for the benefit of Mrs. Stetson.

Exports and Imports—Port of New York.

Week Ending July 24, 1884.

EXPORTS.

British West Indies.....	4 organs.....	\$142
U. S. of Colombia.....	5 ".....	176
Argentine Republic.....	1 piano.....	510
Hamburg.....	2 ".....	450
Rotterdam.....	5 organs.....	275
London.....	58 ".....	2,200
Hull.....	7 ".....	326
Liverpool.....	29 ".....	1,270
".....	1 piano.....	553
Glasgow.....	4 organs.....	225
Bristol.....	5 ".....	375
Mexico.....	1 ".....	25

Total.....\$6,527

IMPORTS.

Miscellaneous musical instruments, &c., 299 pkgs.....\$20,407

Week Ending July 31, 1884.

EXPORTS.

London.....	26 organs.....	\$2,340
Bremen.....	13 ".....	1,000
Liverpool.....	3 ".....	300
British West Indies.....	2 ".....	415
Hamburg.....	12 ".....	580
Glasgow.....	2 ".....	200
Japan.....	1 ".....	225
U. S. of Colombia.....	2 ".....	200
Australia.....	1 ".....	105
Nova Scotia.....	1 ".....	90
Newfoundland.....	1 ".....	75
Dutch West Indies.....	1 ".....	55
Amsterdam.....	1 ".....	55
".....	1 cs. organ materials.....	200
Australia.....	7 pianos.....	1,360
U. S. of Colombia.....	1 ".....	425
Nova Scotia.....	1 ".....	190
British West Indies.....	2 ".....	290

Total.....\$8,205

IMPORTS.

Miscellaneous musical instruments, &c., 216 pkgs.....\$26,369

...The Chinese musicians, whom the Health Exhibition introduced to England, mistook the shouts of laughter with which their love ditties were received at the Prince of Wales's garden party for genuine applause.



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Real Music with **EXPRESSION.**

THE ONLY AUTOMATIC INSTRUMENTS WHICH PRODUCE IT.

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— MANUFACTURERS OF —

GRAND, SQUARE and UPRIGHT **Pianoforte Actions,**

455, 457, 459 & 461 WEST 45th STREET;
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET
— NEW YORK. —

— ESTABLISHED 1843. —

WOODWARD & BROWN,

Pianoforte Manufacturers,

No. 175 A TREMONT STREET, BOSTON, MASS.



CONOVER BROS.

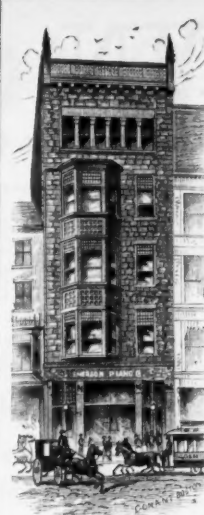
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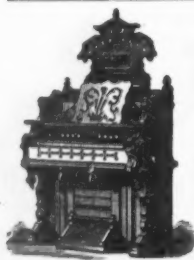
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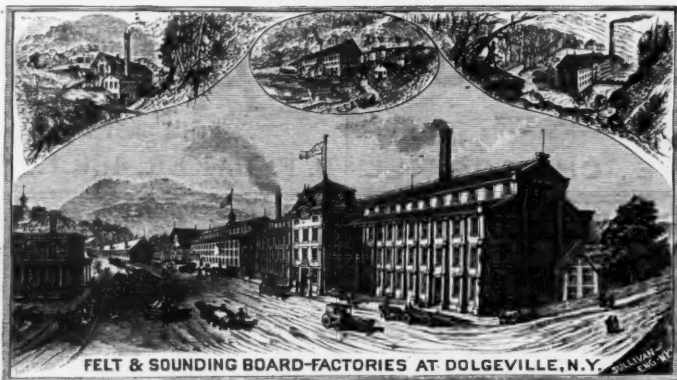
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